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The
C E S T U S
A S E R E N A T A
as performed at the
R O Y A L C I R C U S
 Composed by
C. Dibdin.

Price 5^s

L O N D O N :
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OVERTURE TO THE CESTUS.

As perform'd at the ROYAL CIRCUS in St. Georges Fields. Composed by M^r Dibdin.

The image displays a musical score for the Overture to the Cestus, page 2. The score is written for a grand staff, consisting of a treble clef (G-clef) and a bass clef (F-clef) joined by a brace on the left. The time signature is common time (C). The key signature is one sharp (F#), indicating the key of D major. The music is composed of several systems, each with two staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line and a fermata over the final note in the treble staff, which is marked with a 'w' (crescendo) hairpin.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including some triplets. The lower staff is in bass clef and provides a harmonic accompaniment with similar rhythmic patterns.

The second system continues the musical piece. The treble staff features a melodic line with various intervals and some chromaticism. The bass staff continues the accompaniment, showing a steady flow of notes.

The third system shows a more complex texture. The treble staff has a melodic line with many sixteenth notes and some triplet figures. The bass staff has a more rhythmic accompaniment with some chordal textures.

The fourth system continues with intricate melodic lines in both staves. The treble staff has a very active melodic line with many sixteenth notes. The bass staff provides a solid accompaniment.

The fifth and final system on the page. The treble staff concludes with a melodic phrase that ends on a whole note. The bass staff also concludes with a whole note. The system ends with a double bar line.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a 6/8 time signature. The music features a melodic line in the treble with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment.

The second system of musical notation continues the piece. It features a treble staff with a melodic line that includes a key signature change to one sharp (F#) and a bass staff with a consistent eighth-note accompaniment.

The third system of musical notation shows the continuation of the melody and accompaniment. The treble staff has a melodic line with various note values and rests, while the bass staff maintains the eighth-note accompaniment.

The fourth system of musical notation continues the musical piece. The treble staff features a melodic line with some phrasing slurs, and the bass staff provides the accompaniment.

The fifth and final system of musical notation on the page. It concludes with a double bar line in the treble staff and a final cadence in the bass staff. The notation includes various musical symbols such as slurs and dynamic markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including a flat (b) and a sharp (#). The lower staff is in bass clef and contains a bass line with eighth notes.

The second system of musical notation consists of two staves. The upper staff is in treble clef and features a melodic line with eighth notes and some slurs. The lower staff is in bass clef and contains a bass line with eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and a sharp (#). The lower staff is in bass clef and contains a bass line with eighth notes.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and a sharp (#). The lower staff is in bass clef and contains a bass line with eighth notes.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth notes and a double bar line at the end. The lower staff is in bass clef and contains a bass line with eighth notes and a double bar line at the end.

Sung by Miss Romanini?

Allegro

p *f* *p*

Juno
I'm up to all your

tricks my dear, how the winds you make your Letters bear, my Care and Vi-gi-lance to queer, but little you are winning; you

know'tis time my pretty youth, you fend them east west north and south, don't laugh don't laugh don't laugh left tother side your mouth you

should be after grinning. You Master! don't be-lieve it love, I'm

f *p*

Juno still and you are Jove, whom fate has plac'd me far above, nor her decrees can't alter, then yeild with grace the soveraign rule, nor

think to make me thus your tool, for those who hang me for a fool, will find a Knave in the Halter. Da Capo

Sung by Master Festini?

Allegro

Jupiter
Think not here to drive your Gig, Madam Juno I'll make you know, who's at home or

burn my Wig, why I'll know the Reason. You may grin but

I'll bet twenty, her Lord and Mas-ter I shall cast her, as for Wit-ness-es I've plen-ty,

in good time and reason. So Shall I by her my goods and Chattles, be led by the Nose here

Da Capo
nor dispose her, as I list, why Sir these Battles 'gainst me are petty treason, then Da Capo

Sung by Miss Seymour.

Andantino

Iris
With

this be_gins each Dow_..._dy girl, gets ev_..._ry charm does she but ask it, her

p

teeth be__come a row of Pearl, enclosed within a Coral Caf_..._ket, en-

-closed within a Coral Caf_..._ket, her teeth be__come a row of Pearl en-

-clofed : within a Co--ral Casket, en-clofed within a Co-ral Caf--ket, en-

-clofed within a Co-ral Caf--ket.

Carnations bloom up-on her Cheeks, Roses take place of blotch and pimple, the Air's per-

-fumed when e'er she speaks, the Air's per--fumed when e'er she speaks, and Cu--pids

and Cu--pids and Cupids play in ev--ry dim-ple.

Sung by Miss Wilkinson?

Andantino

Venus

Who calls who calls who calls on her whose pow-er-ful art, er-rects a

Throne, in ev-ry heart, whose love all court whose an-ger fear,

Venus yclept be-hold her here, whose love all court whose an-ger,

fear, Ve-nus Ve-nus Ve-nus Ve-nus Ve-nus yclept be-

-hold her here.

Sighs some fond

Youth his love un-kind, would he some watch-ful ar-gus blind,

would he some watch-ful ar-gus blind, glows some fair Vir-gins modest

Cheek, with with-es that she dare not speak with with-es with-es

with-es that she dare not speak. **Da Capo**

Sung by Miss Romanzini!

Presto

Juno
Fine sport in - - deed for God and Godlin, to see great Jove be - - - come moll Cod - lin,

and threat his Wife with fist and horfewhip, because she loves a little Gofsip. and

threat

his Wife with fist and Horfe - - - whip, and

threat his Wife with fift and horfewhip and threat his Wife with fift and horfewhip be-

caufe - - - because because she loves a lit - - - Gofsip - - - , be-

- caufe she loves a lit - - - Gofsip, a lit - - - gofsip, a little gofsip. yet

he for - - footh can trot and amble, Sy - - - and after scores of mifses - - - ramble

leave Gods at her - cu - les leave gods at hercules your grinning, the Master of the World - - - is spinning; tho'

while such worthy work is doing, flap goes the Uni - - verse to ru - in, the Trumpet sounds

p *f*

Trumpets

Wars rude and ci - vil convulse the earth, while to the

p

Devil, they go their own way and no wonder, no wonder no wonder his lightnings out, a -

f *f* *p* *f* *p* *f* *p*

- fleep his Thunder. *Sy* his lightnings

out a - - fleep his Thunder. his light

f *p* *f* *p*

nings out a - - fleep his thunder, the

f *p* *m^of* *f*

Trum - pets founds wars rude and civil, con - vulse the earth and to the De - vil, they go - - their

own way and no won - - - - der, his light? - nings out a fleep his thun - - - - der, his light? - - - - nings

out - - - - a - fleep his thunder. a - fleep his thunder. a - fleep his thunder. a - fleep his thunder. a -

Piu f *m^of* *f*

- fleep his thunder. Sy

Sung by Miss Romanzini.

p *f*

Juno

Hear the merry Minstrel found, on the ear it rings while all the strings are one entire Vi--bra-tion, the

tinkling pleasure spreads around, and as it plays, sweetly conveys, from sense to sense, soft El-e-gance, in thrilling cir-cu-

-la-tion, cir-cu--la-tion, cir-cu--la-tion, In thrilling cir-cu--lation, cir-cu--lation, In thrilling cir-cu-

-lation, cir-cu--lation, In thrilling cir-cu--lation. **But**

stringless broken out of tune, Time's thrown away, for did you play, without the least Cef-sation, and stump on January till June, you

still may bang, at ev'ry bang, the dismal hum, the more you strum, but speaks it mu--ti-

-la-tion but speaks it mu-ti--lation. But Just so let down its pegs, the heart in sadness fits, nor once admits, of

f *p* *f* *D.C.*

any con-fo--la-tion, but screw them in--to tune each finart, and anxious care, dissolves to Air,

alone its Joys, the mind em--ploys, and all is Ju--bi--la-tion, all is Ju--bi--la-tion. So **Da Capo**

mf *f*

Sung by Miss Wilkinson.

Allegro *p* *f* Venus Our

p Ju-pi-ter has near his throne, two Veffels which he fills, the one with ben-e-fits alone, the other crams with

f ills, the other crams with ills, From the good Veffel health content, plenty and Joy he gives, from

the good Veffel health content, plenty and Joy he gives, while from the other forth are sent, Gout stone

m^of *f* and scolding Wives. Gout stone and scolding Wives.

Thus to mankind, with heedful care, Unless his patience when to rub,
 In just proportion weigh'd, Juno the devil drives,
 The lot to each, each best can bear, Then headlong from the left hand tub,
 By Jove's decrees convey'd: Go troops of scolding wives.

Oft this complaint on me like air, But now, intreating Jove I'll go,
 From men still pass'd away To chequer not their lives
 Till that same Madam Juno there With any other spot of woe,
 Let loose her tongue to day: Whore plagued with scolding wives.

Sung by Miss Seymour.

Andantino Iris
How

happy she who neer can know, the misery of the great, who far from reach of sceptred woe, who far from reach of

sceptred woe finds in her low estate, bliss in her innocence delight, in scenes that still present, Joys health and exer-

cise incite, and transport in content, Joys health and exercise incite, and transport in content, Joys

exercise and health incite, and transport in content. *p* *f*

On brooks, her mirror and her drink, And as her lambs play round its brink, Few are her wants: certain her joy; Points out her innocent employ,
The happy wandrer seeks; Good nature paints her Cheeks. For reason's glad consent And guides her to content.

Sung by Master Sestini

I've seen a bear that long did puzzle, to loose from's mouth an Ug - - ly muzzle, I've

seen a Linnet vent its rage, and vainly flutter gainst its cage, I've seen snared Lyons I've seen snared Lyon ay a

Score, while for - - efts trembled while forefts - - - trembled at their roar, I've seen a bear. who

long did puzzle, to loose form's mouth an Ugly muzzle, I've seen a Linnet spend its rage, in vainly fluttering

gainst its cage, I've seen a Lyon ay a Score, while forests trembled at their roar, while forests trembled

at their roar. I was the bear the Lion the Linnet, I was caught in a snare and while I was in it, oh how did I roar, and

flutter and puzzle, to yet rid of the net the Cage and the muzzle, oh how did I roar, and flutter and puzzle, to get.

rid of the net the Cage and the muzzle, and yet knew not how and yet knew not how.

But now my wings are at li-ber-ty fo are my jaus, un-en-cumber'd by nets I can .

put out my paus, and my unfetter'd limbs all so nimble advance, that I think I could join in a Country Dance, I

think I could ioin in a Country Dance, No longer I struggle or flutter or puzzle, I have thrown off the net the Cage and the

muzzle, and am now oh yet powers what rapture pro-fuse, the Linnet the bear the Lion let loofe, the

bear the Linnet the Lion let loofe, the bear the Linnet the Lion let loofe. the bear the Linnet the Lion let loofe, the.

bear the Linnet the Lion let loofe.

Sung by Miss Romenzini

And^{te} *Juno*
Meek I'll be as Venus Dove, your pre-sence Court, your ab - - - fence

mourn, for love shall be the price of love, and kindness ask a kind re -

- - turn - - - a kind re - - turn - - - a kind re -
mf.

- - turn. Fol-ly shall ne'er my mind de - - file, from prudence will I ne'er de -
f *p*

- - part, my face shall wear a constant smile, and Du-ty govern in my heart. **Da Capo**

Sung by Miss Romanzini & Miss Wilkinson.

Allegro

Venus
Come a-

-way then and take an Ex- - - ample here, a--boye below and all who have seen us, for plain to your senses I'll

make it appear, that rich and poor, who true blifs would ensure, must re--member in marriage, or meet with miscarriage, re-

-member in marriage or meet with miscarriage, Good Nature's the Cestus of Ve--nus, good nature's the cestus of

Ve--nus, good nature's the cestus of Ve-nus. *Sy.* Juno
Re-

-sigh'd to my duty at last, Re-solv'd to repent what is past, Each folly and fault to give

p

o'er, each folly and fault to give o'er, I now open my eyes, and my on-ly surprize, is, I

never yet thought on be--fore, I never yet thought on be--fore. **Da Capo** 'Tis a Venus

p

noble resolve, may Stars in their spheres, for millions of Years, still find you each time they re-volve, To your

p

Husbands faults blinder, He kinder and kinder, till Juno and Jove, are envied below and a--bove. **Da Capo**

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